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LIBERTY.

We present our readers with a wood cut and an account of this Bartholdie's great statue recently unveiled in New York. It is the most colossal effort of the sculptors and engineers art and may take rank as one of the worders of the world.

old parade ground is filled in and the sodded terrace slores gently downward from the crown of the foundation over them to the sea-wall below, their tops will make an easy break half-way where the stair-cases will broaden out into spacious platforms, and benches will be arranged for losterers in the pleasant weather. The outworks of the fort



The history of the Bartholdi Statue from first to last is a checkered one and goet back through all sorts of delays and difficulties for almost twenty years,

It was at that dinner at Glavigny in 1865, as Bartholdi himself says, that his mind was first turned in the direction it was afterward so devotedly and enthusiastically to follow. The after-dinner talk of M. Laboulaye's guests had failen nor gretifude between nations. Some one said that such a thing as national gratitude could not exist. Italy no longer felt grateful for the good offices of France in 1859; even with the United States, France could no more count on the remem

brance of the past.

This, M. Laboulaye stoutly protested against. Whatever might be the case with Italy, he said, with America, France had still a greater -youpathy than with any European intion. America's feeling toward France, too, was not one of simple gratitude. It was based on the remembrance of a community of thought and stroggles and aspirations. And when hearts had once beaten to gether something always remained behind



Bartholdi thought over some plans for the proposed monoment on the way out, but only hazily. Sublenty one becutiful spring morning, steaming up through the Narrows into New York Pay, the moment of inspiration came and the scalptor saw in fancy the majestic figure of Laberty towering with her torch over the b stions of old Fort Wood, lighting the crowded harmer with its tribu-utary rivers and the vast black-and cities on their borders, the very image of a teem-

ing, populous, ministers world.

Going back to France, Barihaldi ran over his impressions to M. Laboulage and his friends, and lal before them the plan for a statue in New York Harbor. They adopted it with enthusiasm. A committee was organized under the name of the French-Amer-ican Union, and Bartis Idi set to work to make his first models. The full pour of the Union was made public at the card of 1874. and subscription lists were soon circulating throughout France. A good deal of money came in at once and more was premised.

The actual modding of the hoge cast began in 1875. He with of the state was

celebrated on November 6th of that year, by

a dinner at the riotel dis Louvre, at which the American Minister, Mr. Washburne, and all the prominent members of the French-

American Union were present. The right hand of the goddess was struck off in its col-ossal propertions and sent to the Centennial Exhibition at Philadelphia, in 1876. THE SITE AND THE FOUNDATION. Bartholdi himself chose Bedlow's Island fifteen we is ago, for the site of his great monument. No spot, in fact, could have been a happier one for the purose. From the shores of the Bay the level islet looks like the mere natural base of the vast statue

and its solid-faced pedestal. and its solid-faced pedestal.

Out away from any rival objects large or small, dwarfed or dwarfing, the colossal figure stands clearly against the free background of water, land and sky, bleeding with them easily and simply, like an huage drawn, at the goodess is, on their own scale. And if the great brouze figure fits, like one of its own rivels in the corner sheath, into the

have disappeared; so have the powder-houses and the sally poes. The bestions themselves will soon be buried in the dirt. Only the small sea-battery with its guns freshly pol-ished for display, not use, will be left to re-mind one in a year or two that Bedlow's Island was once a Government post.

The pedestal proper at its base is sixty-two feet square, and begins at an elevation above tide-water of sixty-five feet. In the middle of each face, just on a level with the proposed terrace, is a doorway, five feet wide and thirteen feet high. On each side of every door is a projecting disk of stone on which the arms of the United States and of France will be cut in relief. Above the doors is a broad band of stone running around the pedestal and broken into forty smooth-faced medallious, ten on each side, on which the wats-of-arms of the various States will prob ably be placed. Still higher than the dallions are four large panels, twenty-three feet and six inches long, and five teet and three inches from top to bottom. These will also be covered with appropriate inscriptions

and designs. With the panels a decided break in the pedestal proper occurs. The sides shrink in a foot or two and the smooth stone-work of the first section is succeeded by a free roughedged arrangement, which relieves the eye and gives a chance for further smooth work higher up. From the base of the pedestal to the top of the big panels is seventy-two feet and eight nucles. Here the four walls recede, except for a half-dozen feet at each corner, and leave four balconies, each five feet and eight inches in width, set off with a low stone tail and four tall granite pillars. Doors open from the balconies on the sliaft maide, around which the spiral stair winds dizzily and up which an elevator will probably run some day. These shaded balconies are a delightful retreat after the long, hot climb, and from them spread out on every side is that ever-changing picture of the bustling harbor, the far-off hills tipped with blue and green, and the dense black patches

of house-tops, towers and spires.

The pedestal is in its way a most graceful and modest structure. It is neither monotonous nor heavy, and has been made to look smaller than it really is. The goddess, in fact, gains in points of elevation by this sup-pression, and towers easily over everything else, but the effect is in no way torced or stilt-like. The soft gray shade of the pedesthe blends well with the reddish brown of the copper, and the whiteness of the rough quoins shows for across the water in the slanting rays of the early morning or late afternoon sun. The pedestal cost in all about \$250,000.

COLOSSAL SIZE OF THE FIGURE.

The statue measures 151 feet and one inch from the bottom of the plinth to the tip of the torch flame, and stands in all 305 feet and 11 inches above low-water mark. The forefinger of the goddess's right and is over seven feet long and over four test in circum-ference at the second joint. The eye is two feet wide and the nose more than three feet long. The total weight of the statue is

The Goddess of Liberty is the largest work of its kind that has ever been completed. The legendary Colossus of Khodes could not possibly have had the chape or bigness attributed to it. The colossal statue of Arminius, in Bavaria, is about ninety four feet in height, that of St. Charles Barroneo, on the shores of Lake Maggiore, seventy-five feet, The Virgin of Puy comes next, fity-two feet, and the statue of Bavaria, comes last, scarce-more than a foot shorter. All of them

stood, can be used to express only a limited number of ideas. It must represent, if possi, ble, some vast abstraction, and carry with it always the suggestion of power, majesty or infinity. Its peculiar effect is that of the physically sublime, touched and heightened by the idea of moral sublimity. And so it is not the mere legendary goddess, with more than manly strength and more than womanly stateliness, clear-eyed, and wise and patient, like Minerva, that the sculptor

drawn, we the goddess is, on their own scale. And if the great bronze figure fits, like one of its own rivels in the copper sheath, into the surrour diags of sea and sky, the granite pedests I finds a ready-made support in he double star-shaped inner walls of old Fort Wood.

The base of the pedestal is almost hidden from the ontside behavior them, and when the

about twenty-five tons; it cost in making over a million of france.

shrink out of countenance be ide the gigan-tic copper figure on Bedlee's Island.

The colossal in art, it is generally under-

means really to represent.

The figure of a graceful, deep-browned woman is there, whose richly-pleated robes hang in soft rounded folds about her shapely breast and hubs, the pure, clear face, and